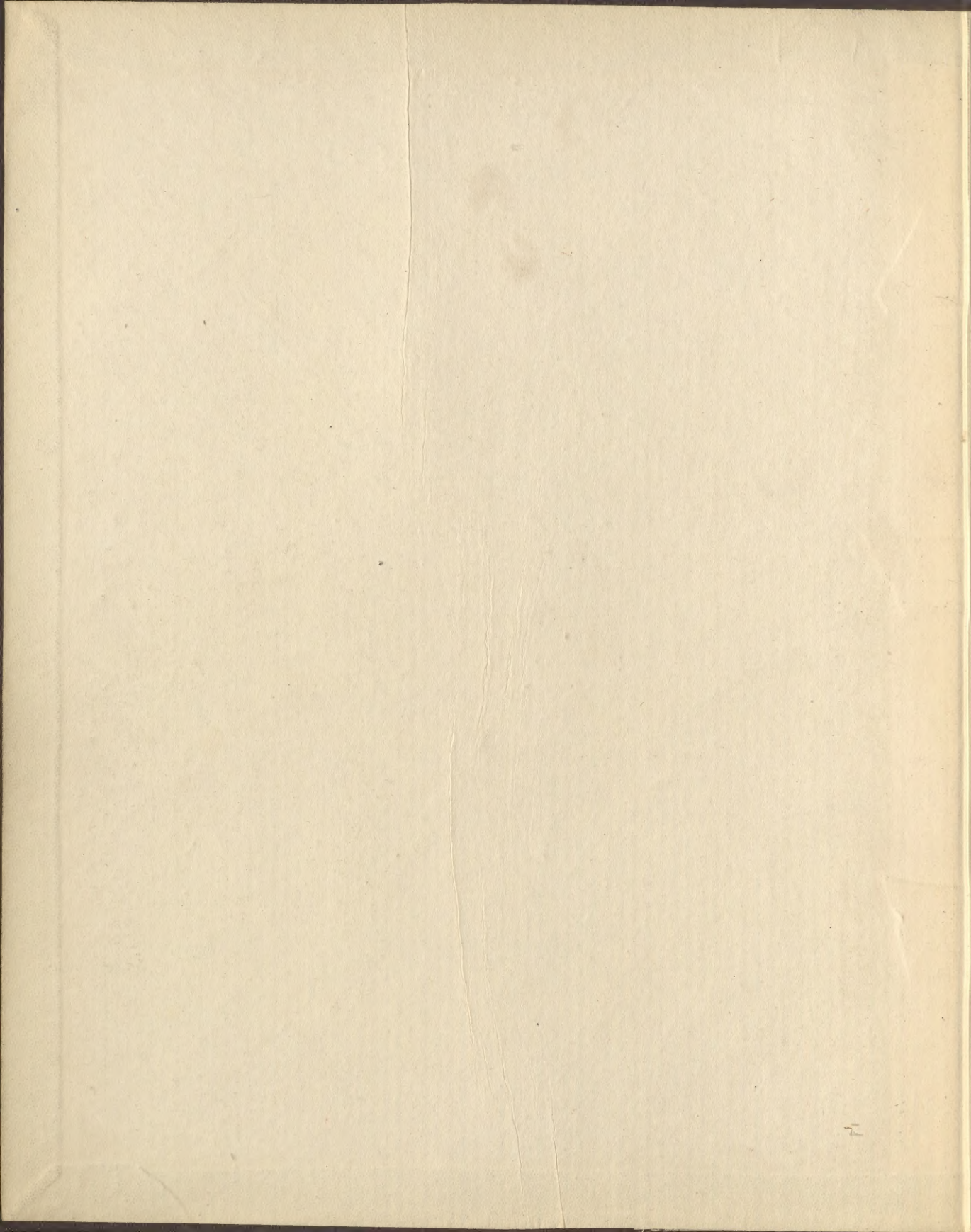


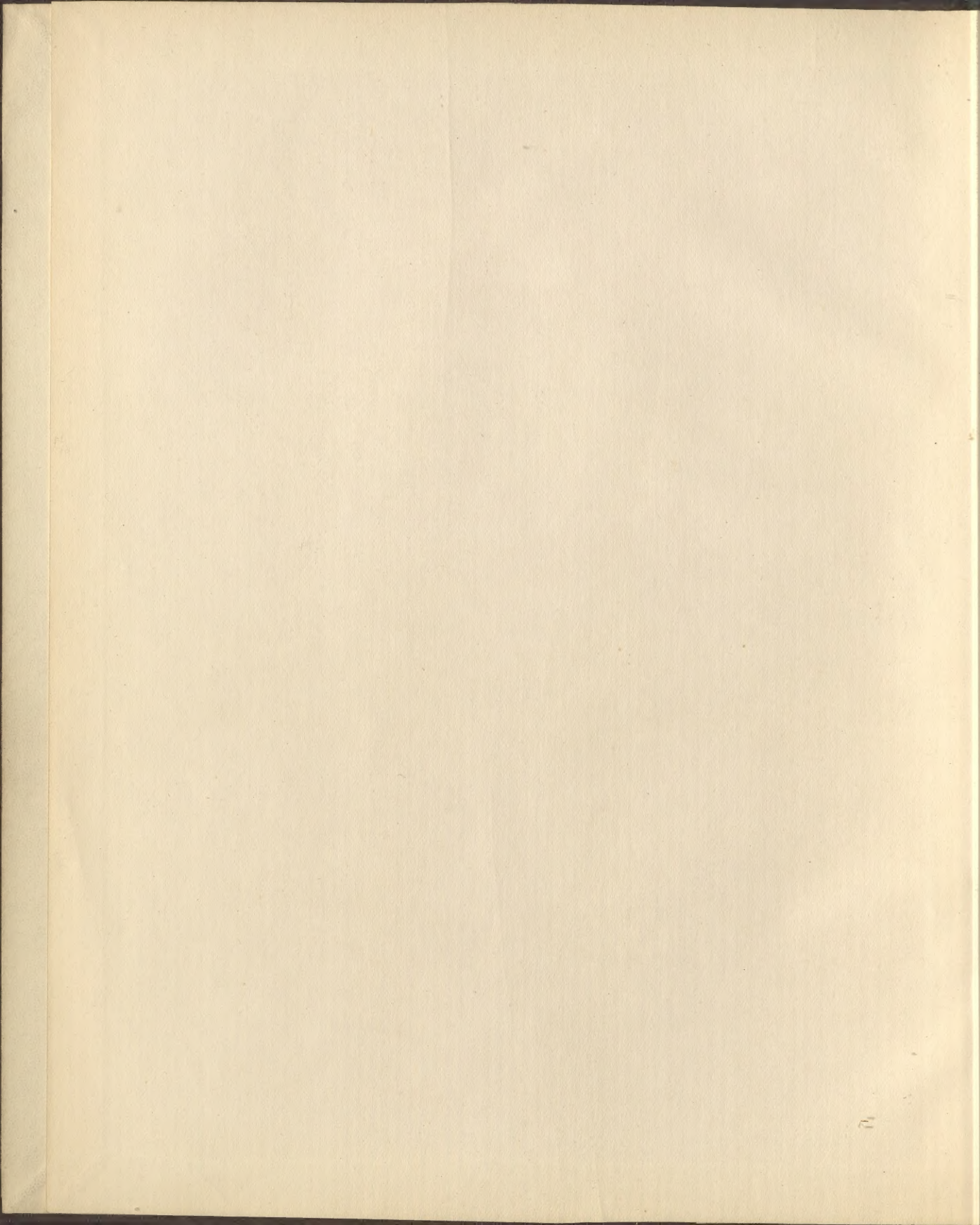
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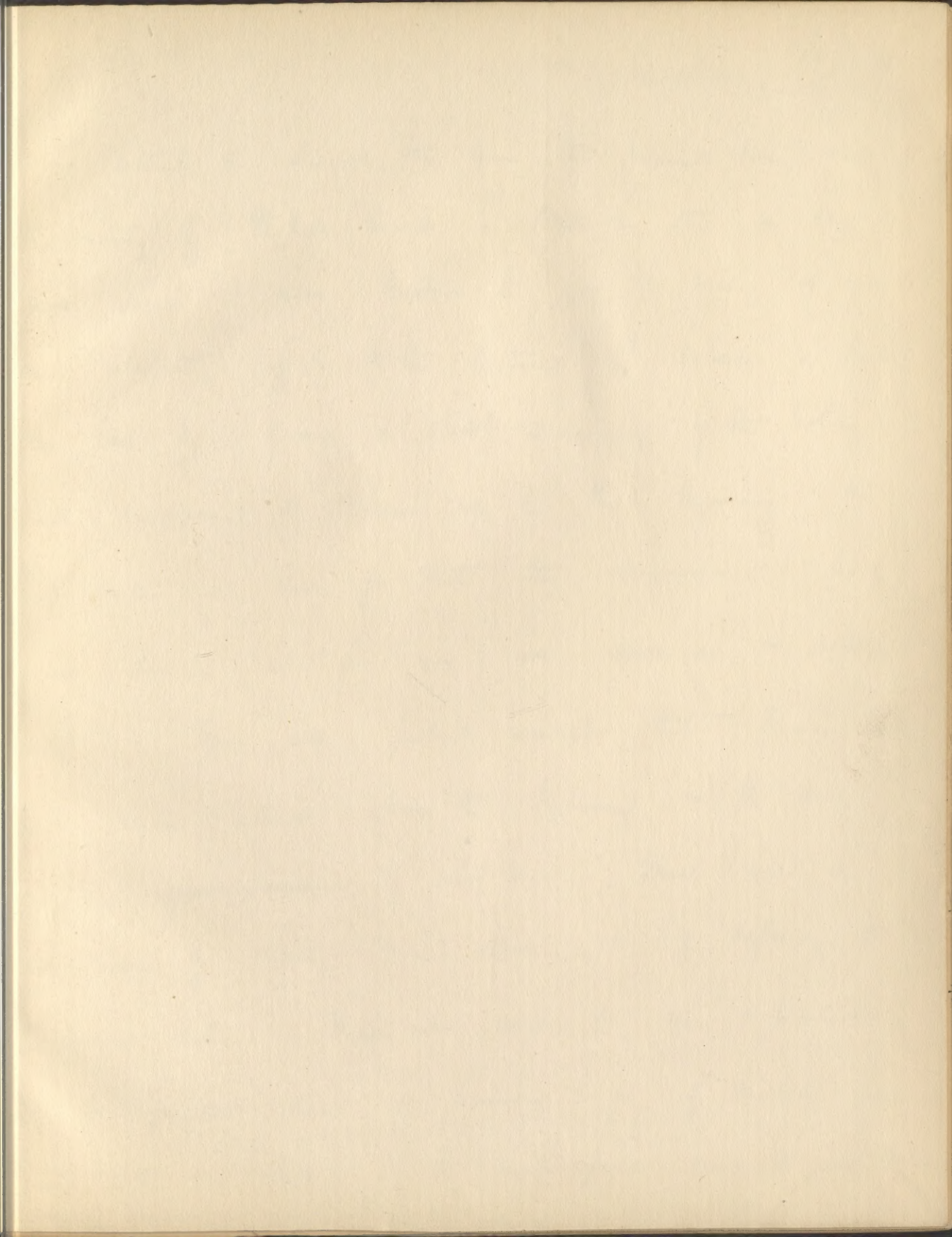
CHORAL MUSIC IN ENGLAND 1800-1850

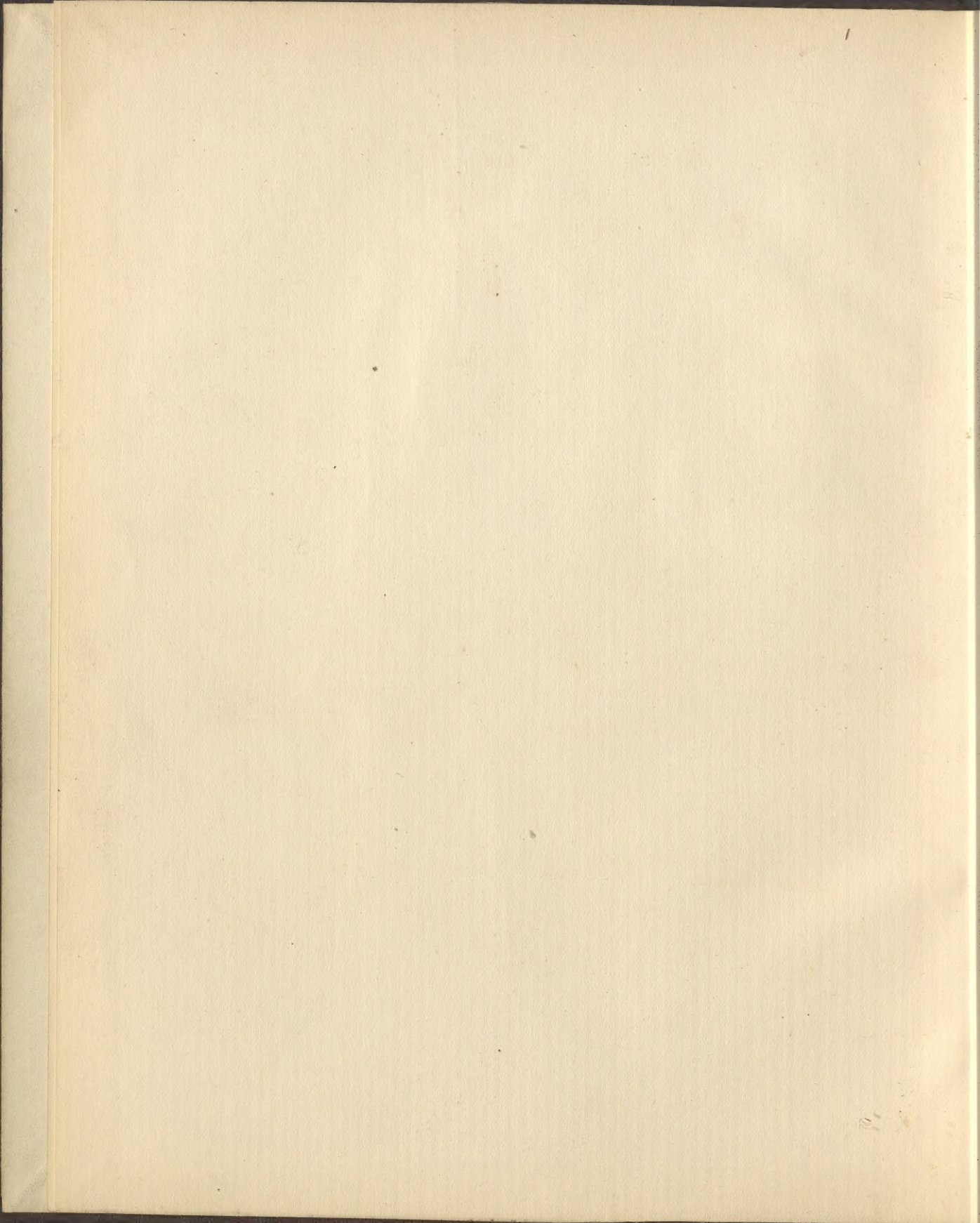


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4317.







James Sum 1889 -



(A)

I intend to discuss this term the happiest time in the history of English music - But as it's a long time since I have talked to you, & many of you are absolutely fresh to the lectures, I believe I shall do best by giving a short summary of the history and development of music up to the beginning of the 15th century - and for that the summaries I have before drawn up for you will serve as a sufficient basis. You will probably remember that music had to begin almost from the beginning in the early centuries ~~of Christ~~ of our era. There was no means of writing music down, or of defining the length of notes. There was next to no instruments, not the faintest idea of harmony - & of melody only very little, & that for the most part unaccompanied, & more

822

Mass. as it was

began again in

the early century

1 on Eva -

Scale.

Reveries

Harbottle

Harmony

Joels -

James

2
picturesque than beautiful. There were a few scales,
but they were not very happily or clearly defined: -
even such as they were they had to be modified very
much to make them fit for the requirements of modern music.

The first attempts at classifying scales were made by
Ambronse of Milan about 400, a forerunner to the great. About the
tenth century people began to try to write down music by
putting little marks over the words of the song, a little later
they found out ways of making these marks indicate clearly
what relations they bore to one another by running lines
through them. About the same time they began to
experiment in harmony by singing rows of consecutive fifths
& ~~also~~ what was worse consecutive fourths. Their next
step was to find out how to vary the consecutive fifths
& fourths by ornamented notes, & thirds & other intervals.
This led to their trying to define the lengths of notes, as
well as their pitch - & when they had got so far,
they found a field open to them which occupied them

Paris

Netherlands

Madison

St

Rhyll

energies for a very long while. Mastering the preliminary steps
of the art of harmonisation was one of the most difficult things
the mind of man ever had to do, & for several centuries
these efforts produced very little that we should not regard
as almost hideous. The school where most of the hardest
work was done was in Paris, which in the 12th & 13th
centuries was the most thriving & prosperous intellectual centre
in Europe. This fortune however came upon France &
the centre of Music moved Northward to the ~~the~~ neighbouring
Netherlands. ~~Lessons~~ ^{Lessons} Music was up to the time almost
entirely ~~without~~ without rhythm. In fact it consisted chiefly
of Counterpoint; & that mostly very crude Counterpoint.
The more pleasing & attractive forms of Music, including
tuneful melody was cultivated in Courts & in Country districts
by Dutchmen, Bretons & Flemings or Langens - &
while churchmen & learned theorists were wrestling with the
difficulties of harmony, the far lighter hearted people were
doing very useful work by wedding rhythmic Music to
rhythmic poetry & developing the resources of ^{Musical} ~~of~~ expression.

2/10/11

11

4
England on several occasions showed well to the fore.
It produced some very able early Theorists, it also produced
the best early tune in existence, & in the fourteenth century
it possessed ^{in John Dunstons} the ablest musician & composer in Europe - whose
works we ^{still} find scattered about in MS in various libraries -
such as the Vatican in Rome, that of Syria in France -
& that in Austria. But various causes hampered the
growth of our preeminence, & after Dunstons time the
greatest musical school in Europe was in the Netherlands.
From this quarter sprang a succession of prominent
composers - Dufay, about the beginning of the 15th century,
^{Burgundian &} Okeghem a little later ^{followed} Obrecht & Josquin Desprez -
The skill & reputation of these Netherlands caused them
to be in request in other countries; & many of them
went to Italy, where there was a great field for their
talents in the great Churches of Venice & Rome. Where
then the Netherlands taught their art to the Italians.



5
And before long the Italians won the supremacy from
them, & the first element in the history of modern Music
is the period in which Pergolesi & Palestrina stand
the ^{foremost} ~~most~~ representatives of the secular & the sacred
forms of Musical Art. Meanwhile in England

the taste for Music & Skill in the Art made another start,
and a little after the culmination of the Italian school,
forming circumstances brought the English school to a very
high pitch of excellence.

You will probably observe, if you take any pains to
observe at all, that ~~there is~~ the condition of Musical Art
is always dependant upon the state ^{& well being} of society. In times
of great national depression & devastating wars, Music never
makes any progress. ~~But~~ It must not be supposed that
Music is dependant on luxury, chances of idleness & is
~~for the~~ ^{for the} Music never rises to a high level unless
high qualities of human nature are in play. A nation
 sunk in indolence & self-indulgence will never do anything

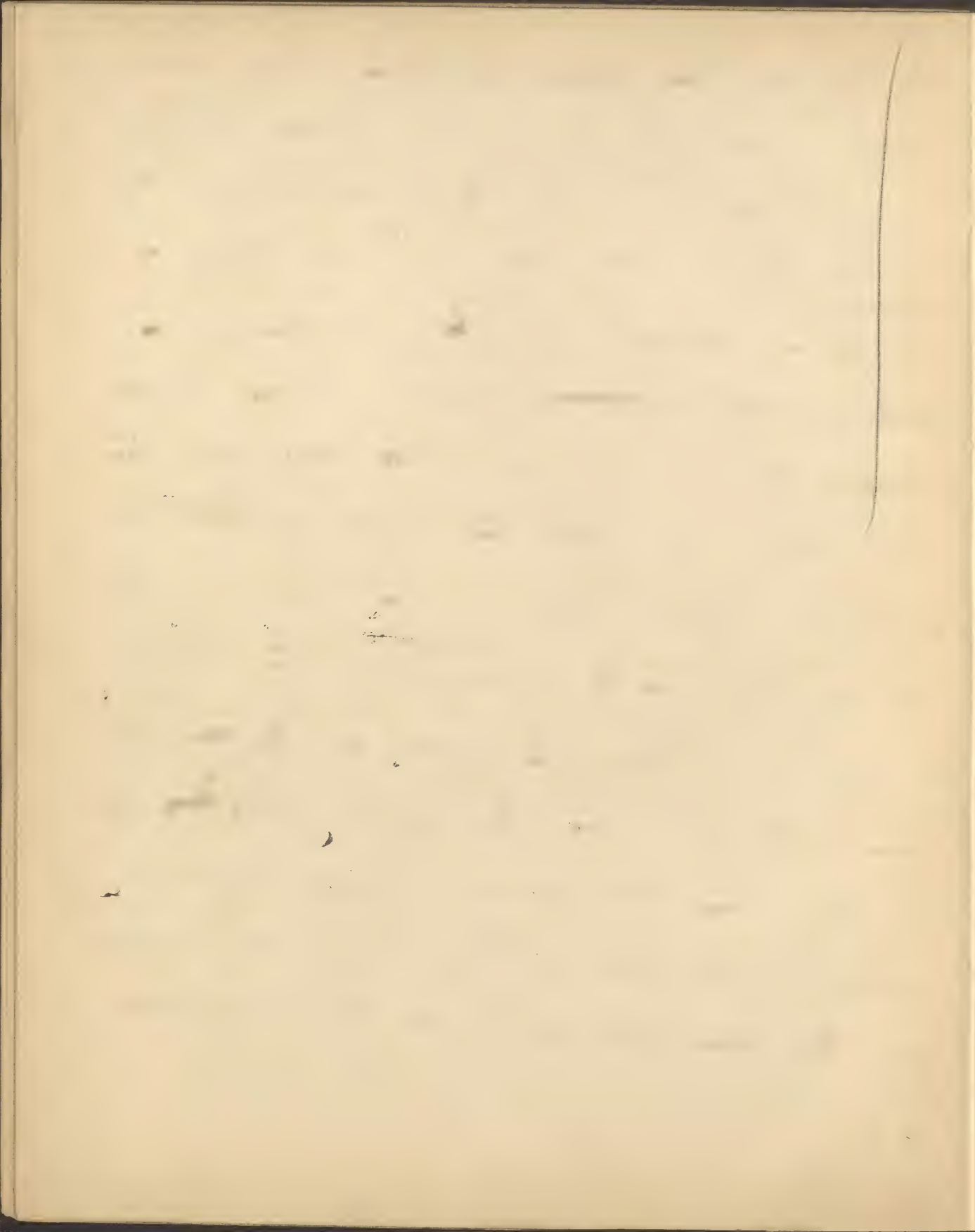
beständige ^{beten} Misfortune & dispen



7
battle of Agincourt took place in 1415, & that
~~from~~ is the source of one of our earliest remaining
pieces of music in ^{the choir of Winchester} ~~secret parts~~ - a song composed
in celebration of the great victory, with a solo &
the short Chorus in 3 parts. It is interesting
as a monument ^{of early art}, but extremely crude, & ~~stiff~~ stiff,
& surprisingly unmelodious. - But withal that
spontaneous gusto & enthusiasm which we would
have expected from such an occasion. The occasion
also was ~~marked~~ ^{marked} by a period of dreary reaction &
national depression. ~~That~~ When Henry VI died &
was succeeded by the weak Henry VI we passed through
a period of national misfortune ^{national} & misdeeds. - About
we were defeated at any time - we lost all our
advantages & positions in France (except a few ~~last~~
isolated points) - & thus as if it was not

Red III

8
enough to have been battered & beaten along our
national leaders took to quarrelling among themselves.
And it was not as if the quarrell was a noble
one or of any good end. It was merely a
series of quarrels & murders was it of ambition - a
series of brutal quarrels, between noble
families for precedence - who deserved the
nobles honor, & wanted the country for selfish ends
& to no purpose at all. The evil end of it
you all know is the gruesome story of the murder of
the Child King Edward the fifth, & the short
reign of the Rye villain Richard III. Such things are
not times when Art might be expected to flourish -
especially musical art. It is known a surprising
fact that even Richard III was musically disposed.
It is recorded of him that he was specially anxious
about the Choral Music of the Chapel Royal - &



Chappin in his "Popular Music" quotes a letter of the French
King to John Melnyck one of the gentlemen of the
Chapel royal to take and seize for the King both
children and singing men who were known to be
~~experts~~ experts in the Science of Music as in all
places of the realm; as well as Cathedral Churches
Colleges, Chapels &c. &c. Whether this anxiety for his
Chapel establishment was the result of policy or of genuine
love of Music we cannot now say: but it ~~was~~ ^{at all}
certainly ^{showed} a growing taste for art & a tendency to give
it serious attention. Richards' hold on the throne
did not last for long. His death on Bosworth field
in 1485, left his place vacant for his conqueror, &
~~his~~ his influence was undoubtedly of the best for
Music in two important ways. Henry VII's is one
of the least interesting of reigns, but it is all the
same one of the most healthy & serviceable to the country.
The King's talents were particularly in the direction of
~~organ~~ organizing & settling the country, & settling the up again

[

after the persecution of self murdering from the land undergone.
Under his guidance the country settled down into orderly
ways, commerce revived, & people had quiet enough
to think of arts & ~~such~~ such amenities of life.

Besides this the King belonged to a family which was
naturally musical & held music in honour. During
the greater part of his reign there are constant records of
payments made from the king's purse to musicians;
& for musical instruments. Among his musicians were

players on flute, recorders, trumpets, sackbuts, harp, shalms,
bagpipes, Organ, clauschord, lute, harp, pipes, fiddle &
with a singer & dancers - & among the influences

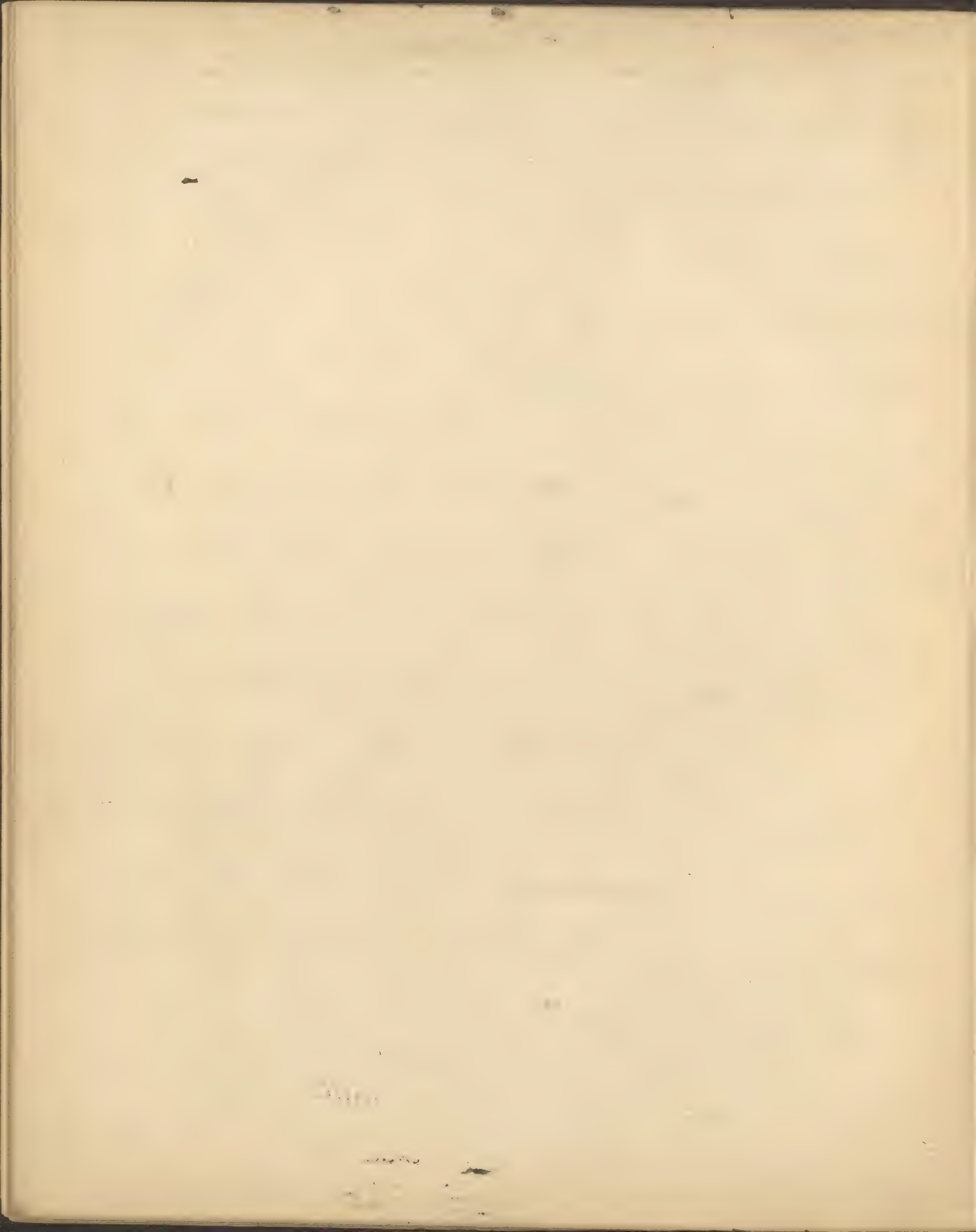
in favour of good music in Henry VII's reign much
no doubt he also cultivated the taste & skill of the Prince
of Wales, after which Henry VIII.

In Henry VII's reign
begins the list of the English composers which continues
unbroken till the decline of English music in Elizabeth's
reign.

The attempts of the earliest composers
are undoubtedly exceedingly crude & imperfect. The

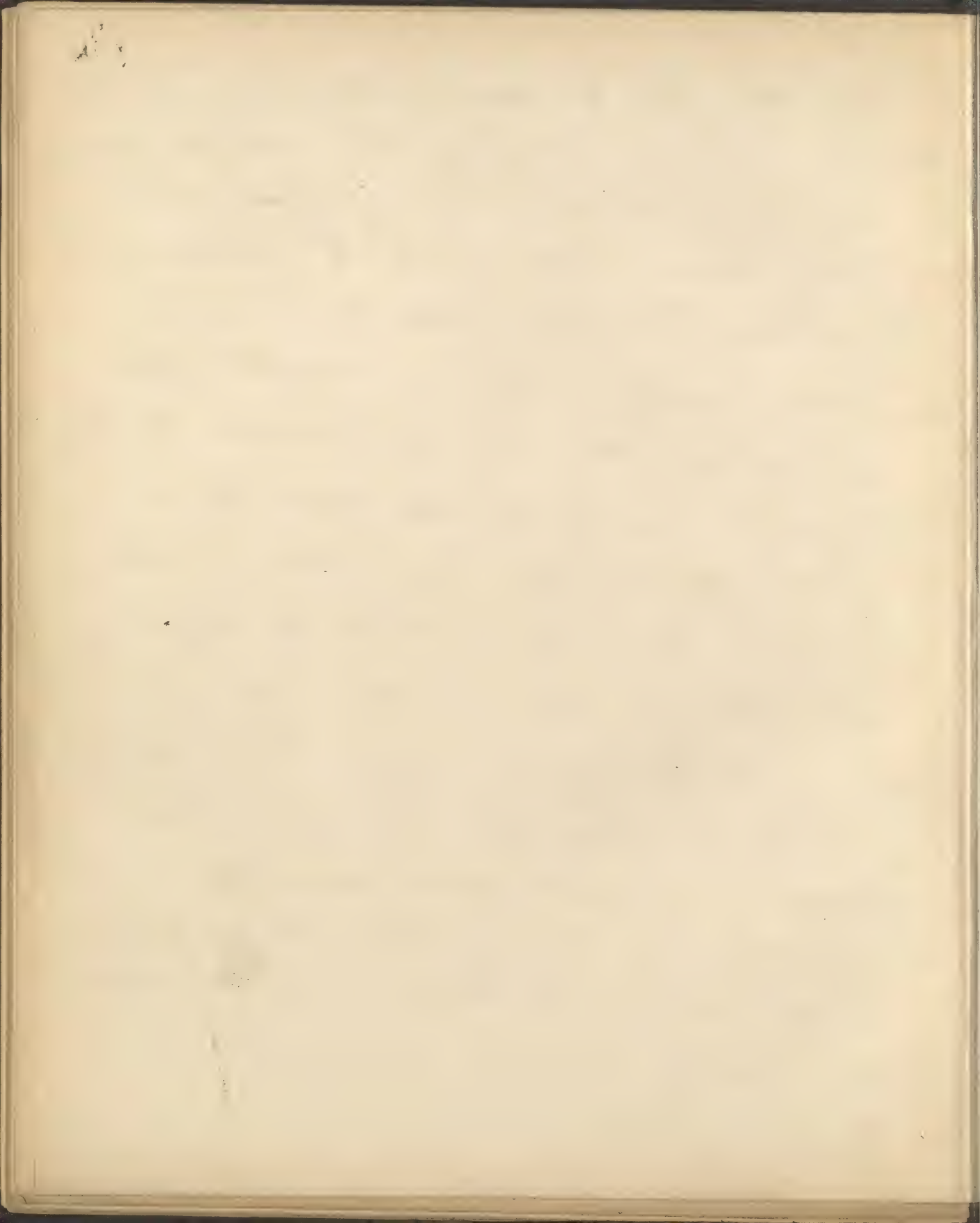
Faint handwritten text, possibly "Faint for" or "Faint for".

Some or know these from is chiefly a MS collection known
as the Fayrfax MS : as they belong to a certain
Dr. Robert Fayrfax - This is ~~not~~ ^{scarcely} the oldest
collection of English Part Music we have : & it
contains for 3 part song by Newark, a composer
of Henry VII reign by Cornish, Banister, Tye,
Shaynesham - others - Most of these pieces are
so crude & imperfect that they are now almost
~~unbearable~~ unbearable - But for all that there is
a sort of character about them which is unmistakably
English. They have a sort of innocent freshness about
them, & an open air healthy honesty ; and I presume
& think one of the peculiar characteristics of genuine
English Music. ~~Despite this~~ The fact that they are
childish in style makes their native innocence shine out
all the more. But to get an impression of their
quality requires a patience of imperfection which is not so
easily come at - - perhaps I shall not trouble you to
hear any of them - unless it be by way of comparing them



with products of the mature English style of a slightly later
day. Of S. Robert Dunsford himself, the owner
of this collection there is more information than about
the other composers - He must have been born somewhere
about 1470 or 1480; in Hertfordshire - He had some appointment
as singer - namely at St Albans Abbey - & his time there
is marked by an entry in the Priory Purse Expenses
of Priors, Elizabeth of York (wife of Henry VII) ~~the~~
~~amount of 20/-~~ in the year 1502 - & the amount
of 20/- for an Anthem he wrote while she was
at St Albans for use on St. Elizabeth's day - He
took his degree of ~~Doctor~~ Doctor of Music at Cambridge
in 1504 - that is still in Henry VII's reign; he
procured the same degree at Oxford in 1511 the second
year of Henry VIII's reign - When he died
I have not discovered but he must have kept the
connection with St Albans, as he was buried there. He
is one of the first of the Musical writers of England
of our Modern system - And could be his work was
the University as a starting point.

In Henry VIII's reign the somewhat tentative beginnings passed
into vigorous exercise of Musical faculty. Henry VIII himself
was with all his faults ~~a~~ a man of refined artistic
tastes, a very remarkable ability. In the ^{development of the} remarkable outburst
of Musical energy ^{in Tudor times} the respect paid to Music as an art
Henry VIII undoubtedly played an important part.
We gather this among other sources from despatches of the
Venetian Ambassador in England. He wrote of him as
his youth. that he spoke French English and Latin
and some Italian, played well on the lute & virginals
clay from books at sight, & drew a bow with
greater strength than any in England. No doubt
Henry's gifts were part of the causes of his failure
~~in~~ misdeeds. The music which he had about him
first ^{was} was by the high Italian standard of taste.
The ~~secretary~~ ^{secretary} of the Venetian Legation said that
High Mass chanted by the King's choristers sounded
more divine than human & as for their bass voices



they had not their equals in the world." Henry's example (14)
was a guide upon his court that for some generations
after it was considered a disgrace for a gentleman not
to be able to sing readily at sight.

Of the king's own compositions a few unadorned specimens
still exist; & they ~~show~~ show not only skill for the
time when they were written, but also a sense of
musical expression - especially of a jovial kind.
The authors attributed to him in Boyce's collection are
not his, but by a composer called Munich - The
cheerful pastime "Partners with good company" however is
undoubtedly his, both words & music - & it both seems
characteristic of the man.

The reign of Henry VIII brings us to an important event which
has had greater influence on the progress and ~~last~~ character
of mankind than almost any other in history - The so-called
Protestant Reformation decided the character of our nation
and of the Germans - and it set its stamp most
powerfully upon the music of the Northern nations, ours included.

Political effect having
direct influence on

Wolsey's fall 1529. and 1530.
Collection of primis at dinner
last before parliament 1531.
After jurisdiction in England abolished.
King made supreme head of England
Church's Parliament 1534.
Anne Boleyn 1532
the Commons pronounced it
marriage with Catherine null & void.
But the religion remained the same.
The Pope's authority, as denied
but England became more
independent.

at first it was very doubtful which way this country would go
And some of the men whose teaching and influence had run strongest
against the abomination of the Roman Church, ^{such as Colet, Erasmus and more} were least inclined
to break with it. Henry VIII himself began by writing a treatise
against Luther, & looked ^{at first} most likely to take the Papal side.
But political circumstances ~~then~~ altered the complexion of affairs.
There had always been doubts about the ecclesiastical loyalty
of his ~~wife's~~ marriage with Catherine, his first wife - as ~~it was~~ she
was his brother Arthur's widow. And even in these days some
of the people who are ready to admit marriage with a deceased
wife's sister, are not prepared to admit it with a
deceased brother's widow. However that had been settled
over these political reasons made it advisable. Unfortunately
~~of the~~ there was only one daughter left of Catherine
children, & it so happened that up to Henry VIII's time
no woman had ever sat on the throne of England - &
Henry got alarmed on that score, & made up his mind
to the side of Catherine. First he tried to get the Pope
to release him from his wife - But ^{failing} after protracted & tiresome
negotiations he made up his mind to solve the difficulty
by throwing himself ^{very} on the Protestant side, & cutting the connection
(with Rome).

Refine
in R. Chord

at summer
from the

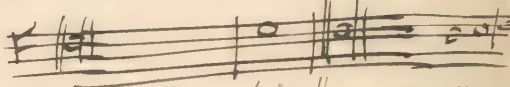
with Rome, & getting himself styled head of the Church in 16
his own country. It is a curious illustration of the average
subservience of the people to royal dealing, that the country in its
main should have followed the alteration of Royal tests for
Romanism & Protestantism. But at the same time the whole
country did not answer to a fro. & the result is that
it was for a long time in a very mixed state,
in which it was not altogether easy to distinguish Romanism
from Protestantism. In my case the first break
was not a violent one, & at the beginning amounted
to more of Reform in the Church than a total severance
from it. The feeling generally was so far moderate
that the services of the old church went on, & were only by
degrees changed to our Anglican form; & the music was
deliberately adapted from the old in most cases, and
in others modelled upon it. Henry had always had
a very fine establishment of Musicians in the Royal Chapel,
and that was of course continued; with the difference
that while the Supremacy of Rome was acknowledged the

The Royal Chapel.

Papel Chapel had been looked upon as the principal
musical establishment to be followed - Now that the King was styled
head of the Church in England, his Royal Chapel became
the model & type to follow for other similar establishments. The
change of Latin to English was only accomplished by degrees
The first portion ~~of~~ of our service which was put
into English was the Litany, which was published in English
in 1544, by authority of the King. The music to which
it was intended to be sung was published with it the same
year, ^{by printing} according to the notes used in the Kynges Chapel as the
notice said. This gives us an opportunity to judge how
close the imitation from the Roman office was.



Pater noster Deus



O God the father of him Have my miserable sinners

The year in which this was put forward is as close to the death
of Henry VIII - And it will illustrate to you the position
of things in England at his reign that in that same
year one John B. Kerbecke & several others were arrested
on a charge of heresy and condemned to a burnt for adhering
to the advanced doctrine of the Reformers. ~~But the~~ The
others appear to have been executed, but Kerbecke escaped

Marbeck.
or Marbeck

England drifted toward, Protestantism
slowly, helped by (various) ways
in getting the office & scriptures dispersed
in English.

through the intervention of Gardiner Bishop of Winchester who was
such an early name in the reign of Queen Mary. When
our English Service book was compiled in the reign of Edward VI
under Archbishop Crammer and pierce, it fell to the same
Herbulet to prepare the Music for the use of the Chapel Royal.
And this he did by modelling the old plainsong which
had been used from time immemorial to the English
words. This came out in 1550, under the title "The
Book of Common Prayer noted" & had a notice appended
"In this book is entayned some of the order of the Common
prayer as is to be sung in Churches". Herbulet's work
consisted mainly of the revision of the plainsong to suit
English words, & it was published in its melodic form
unharmonised. It was left to Tallis to harmonise ^{the singing & responses} ~~the~~
afterwards in the form in which many of us are familiar
with it. It is necessary to enter into detail
about this matter, as otherwise it is difficult to understand
the source of our Church Music. In fact it was in
every particular modelled upon the Music of the Roman Church.

Confer. 1844 - departure
- from -

The traditional plainsong was reserved; & the more elaborate
Genius of Anthems & Canticles was also modelled on the form
of similar portions of the Roman Service - such such as
Mettles, & ~~Antiphons~~ Hymns & Antiphons. In fact the
Composers for both forms were in many cases the same, & the
Musicians who had been writing Music for the Roman Service
before the Reformation continued to write Music for the English
Church after it - & not only that, but translated the Latin
of their original versions into English and used them as English
Anthems. ^{An instance} The Anthem, ^{of Byrd} which a few of you may not know is
Byrd's collection of Anthems called "O Lord thou thy word
away from us" is the same as his "Re verberis Domini"
in the Latin Canticles service, in some cases the Musicians
were eager Reformers and went over too soon for their
comfort & peace of mind. Sometimes they had to curdle the
new Ordinances & disguise the fact that they clung to the
old faith, as did Byrd. But in either case
the traditions of the old Church Music went on, and
what was done for the new Church then was planned on
the lines of the old. Fortunately for the new Church



Among the first of these writers was John Redford
who is mentioned as Organist & almoner
& master of Chorus at St Pauls in Henry VIII reign. (1541? - 1547)

It is fair ~~generally~~ generally generally - of his compositions are still
extant - e.g. a metell, some music for the Organ
and an anthem "Repine in the land along; - which
is so well & clearly written that it makes the
earliness of the date given for him rather puzzling.

On this side he stood in the Reformation question
is not needed. Some other able composers

of the time also deserve mention such as
Robert Johnson ^{from date are mentioned} & Shepherd who was organist of
Magdalen at Oxford in 1542. Several anthems
of his were included in John Day's collection
printed in 1560. Among things he has
composed of Henry VIII's time. There are 29 metells
and an anthem in Church singing - date of death unknown.

Day deserves mention. ~~Said~~ Said one of earliest of English typographical
printers. began in or about 1549. in London. After which he
settled in Windsor. His motto "Arise for it is Day". Initially in
the line of the Reformers. Printed Tracts and a number
Printed letters into the set forth in print & there part to the King
at the Morning Communion & Henry's Concord 1560.
The whole book of Balcan in 4 parts. 1563 & 1565
date he published Anglican Composures died 1584.

Day's collection
contains works
by Cantuar
Wright, Harleton,
Knight, Johnston,
Jollys, Ockland
& Shepherd
1585 (Burning)

also the development of the previous position. More fruit
just at this time is a number of the ablest composers
England has since had the lucky & possess of. Among those
who early threw in their lot with the Reformers was ~~John~~
~~Carleton~~ ^{the} ~~son of~~ ^{shepherd} ~~the~~ ^{shepherd} ~~name~~ ^{shepherd} ~~of~~ ^{shepherd} ~~John~~
Davener who ~~was~~ ^{like} ~~representative~~ ^{Reformer} ~~of~~ [&] ~~Boston~~ ^{Shepherd} ~~in~~ ^{Shepherd} ~~Lincolnshire~~ ^{early} ~~in~~
~~the 16th century~~ ^a ~~he~~ ^{was} ~~probably~~ ^{born} ~~in~~ ^{Henry VII reign} ~~in~~
~~was~~ ~~early~~ ~~drawn~~ ~~towards~~ ~~the~~ ~~Reformers~~ ~~He~~ ~~was~~ ~~opposed~~
~~of~~ ~~Boston~~ ~~in~~ ~~Lincolnshire~~ ~~in~~ ~~the~~ ~~first~~ ~~half~~ ~~of~~ ~~the~~ ~~16th~~ ~~century~~ ~~,~~
~~&~~ ~~moved~~ ~~from~~ ~~thence~~ ~~to~~ ~~Oxford~~ ~~when~~ ~~he~~ ~~became~~ ~~opposed~~
~~of~~ ~~the~~ ~~then~~ ~~called~~ ~~Cardinal~~ ~~College~~ ~~&~~ ~~was~~ ~~in~~ ~~Christ~~ ~~Church~~ ~~.~~ ~~While~~
~~there~~ ~~he~~ ~~came~~ ~~into~~ ~~contact~~ ~~with~~ ~~the~~ ~~men~~ ~~who~~ ~~were~~ ~~most~~
~~active~~ ~~at~~ ~~that~~ ~~time~~ ~~in~~ ~~promoting~~ ~~the~~ ~~cause~~ ~~of~~ ~~Reform~~ ~~in~~ ~~the~~
~~Church~~ ~~&~~ ~~fell~~ ~~into~~ ~~sympathy~~ ~~with~~ ~~its~~ ~~loss~~ ~~of~~ ~~his~~
~~compost~~ ~~.~~ ~~For~~ ~~he~~ ~~was~~ ~~put~~ ~~into~~ ~~prison~~ ~~for~~ ~~having~~ ~~heretical~~
~~books~~ ~~in~~ ~~his~~ ~~possession~~ ~~&~~ ~~might~~ ~~have~~ ~~fared~~ ~~worse~~ ~~but~~ ~~for~~
~~the~~ ~~favor~~ ~~of~~ ~~Wolsey~~ ~~who~~ ~~was~~ ~~patron~~ ~~of~~ ~~the~~ ~~College~~ ~~.~~ ~~His~~ ~~works~~
~~are~~ ~~in~~ ~~conflict~~ ~~with~~ ~~the~~ ~~Roman~~ ~~arrangements~~ ~~&~~
~~consist~~ ~~of~~ ~~little~~ ~~and~~ ~~parts~~ ~~of~~ ~~a~~ ~~mass~~ ~~.~~ ~~Another~~
~~important~~ ~~composer~~ ~~of~~ ~~the~~ ~~Reformation~~ ~~period~~ ~~was~~ ~~Christopher~~ ~~Dye~~ ~~.~~
~~who~~ ~~was~~ ~~born~~ ~~nearly~~ ~~about~~ ~~the~~ ~~same~~ ~~time~~ ~~as~~ ~~Davener~~

Dye varification is delicious
Harkins. gate for chap XIV.

It changed in Irenia
As they oft. times did use
Together they into did come
The singage of Ives. - are
at to come 4 in - .

He was famous enough to
come into a contemporary play
by Rowley. The famous chronicle
~~of~~ history of King Henry VIII
In this room it lives
a England one sold one with an Dabbert
For Murek's art & that in Dabbert
Murek's skill & Murek's hammer.

Dye was in order & held several
sings between 1564 and 1572.

> Robert White - born early in 16th c.
nothing known of his life.
seem have been Organist of Ely - 1562. 1567.
It seems also that he was organist of Westminster
for 1570. d. 1575. One of the foremost
of our composers of the Reformation times
White like the rest of the writers wrote in
Latin & English words - Psalm &
Mottos in Latin, a ~~number~~ at least
8 anthems, English words.

July 1585

Dispute of Murek 1536.

Henry VIII died 1547. Edward VI. born 1537 - died 1547 and 1553.
Mary 1553 - 1558. Elizabeth 1558 - 1603.

He took his Bachelor's ^{of Arts} degree at Cambridge in 1536; was Organist ^{of} St. Catharine's from 1541 - 1562. In 1545 was made Doctor of Music at Cambridge. He clearly joined the Reformation movement very early, as most of his works are associated with English words. He himself translated 14 chapters of the Acts of the Apostles into rhyme, & set them to Music. He also wrote several Anthems for the use of the Reformed Church, as well as ^{a mass} ~~Masses~~ ^{or a mass} ~~Masses~~. He was a gentleman of the Chapel Royal, & ~~Edward VI.~~ ^{was music master to} Edward VI.

~~Music~~ His Music is distinctly ~~shd~~ ^{vigorous} & dignified - ~~the~~ ^{his} ~~is~~ ^{was} ~~in~~ ⁱⁿ ~~the~~ ^{the} ~~16th~~ ^{16th} ~~century~~ ^{century} - 1572

One of the most distinguished Musicians connected with the Reformation movement was Thomas Tallis, frequently spoken of as the father of English Church Music. The actual date of his birth is not known, but it probably was early in the 16th century; about the time Henry VIII came to the throne. He is supposed to have been a chorister of the Chapel Royal. He certainly became Organist of Waltham Abbey under the Roman dispensation, & when Henry VIII dissolved all the Abbeys & Monasteries was turned out with ^{29/ commuted 20/ per year} all others, connected with them. He ultimately was taken in at the Chapel Royal and remained there until the changes of Edward VI, Mary, & Elizabeth's reigns till 1585 when he died and was buried ~~at~~ in St. Andrew's parish Church.

Tullys -

March 1852

He was the most gifted composer of his time, & both a strong
and positive one. He left a very permanent mark on
the music of the English Church by his setting of the Responses
which came out very soon after the publication of Edward VI's
first service books. There are ^{different} two sets, but both are based upon
the manner of the Roman Church - though the setting given in
Boyer's ~~Book~~ is very free & elaborate, & while retaining most
of the plain song of the priest, & an occasional response, is
otherwise quite of the traditional form. Most of his
music is ~~based~~ for Church use. But like the rest
of his contemporaries a great deal was written with Latin
words for use in the Roman Church; & a great many of
his Cantatas were translated into English in later days &
used as English Anthems. Tallis was distinctly a
man of originality & invention. In most of his works
one can find remarkable strokes of effect, & original turns
of harmony. His part writing is remarkably good, &
his style always as clear for the time when he wrote
that he must be accepted as one of those who paved the
way for the complete free form - when that form finally blossomed
into perfection.

Feb 27 1875
Charles ...

Byrd -

He was elected to Cape Royal in 1569

Tallys & Byrd's patent for printing
manned last in date 1575.

Dallin's skill was shown in the famous Motet "Spem in alium" 23
non habuit" ~~for~~ ~~to~~ in forty parts for eight choirs of 5
voices each. This as a technical feat is of course extraordinary
though the effect is not in the least proportionate to the means
employed; as the numbers are too great to be distinguishable. Taking
him altogether he certainly was one of the foremost composers of
Europe, & not far behind his great contemporary Palestrina.
With Dallin must be coupled his pupil Byrde, who
afterwards became joint organist with him at the Chapel Royal.
He was born about 1538, and lived till ~~1613~~ 1583. +
He was organist of Lincoln, & ~~afterwards~~ after that joined him.
at the Chapel Royal. Unlike several
Musicians of the time his sympathies were with the old Church,
& he did not make himself a amenable to the changes
as some of his fellows. When the relations between Romans
& Protestants had grown more strained, after some
unfortunate acts of persecution by Cranmer, & still worse atrocities
in Mary's reign, people suspected of not going with the tide
were frequently pounced upon. Byrde appears to have failed
in attending Chapel with proper regularity, & ~~for~~ his name

Byrd.

Byrd seems to have lived chiefly

in the country. Had a house

at Haverhill in Essex. - ~~the house~~

In June 1823. His death was

caused by a small Pox.

Chas. Byrd was that of a Father

of Boston. - This is

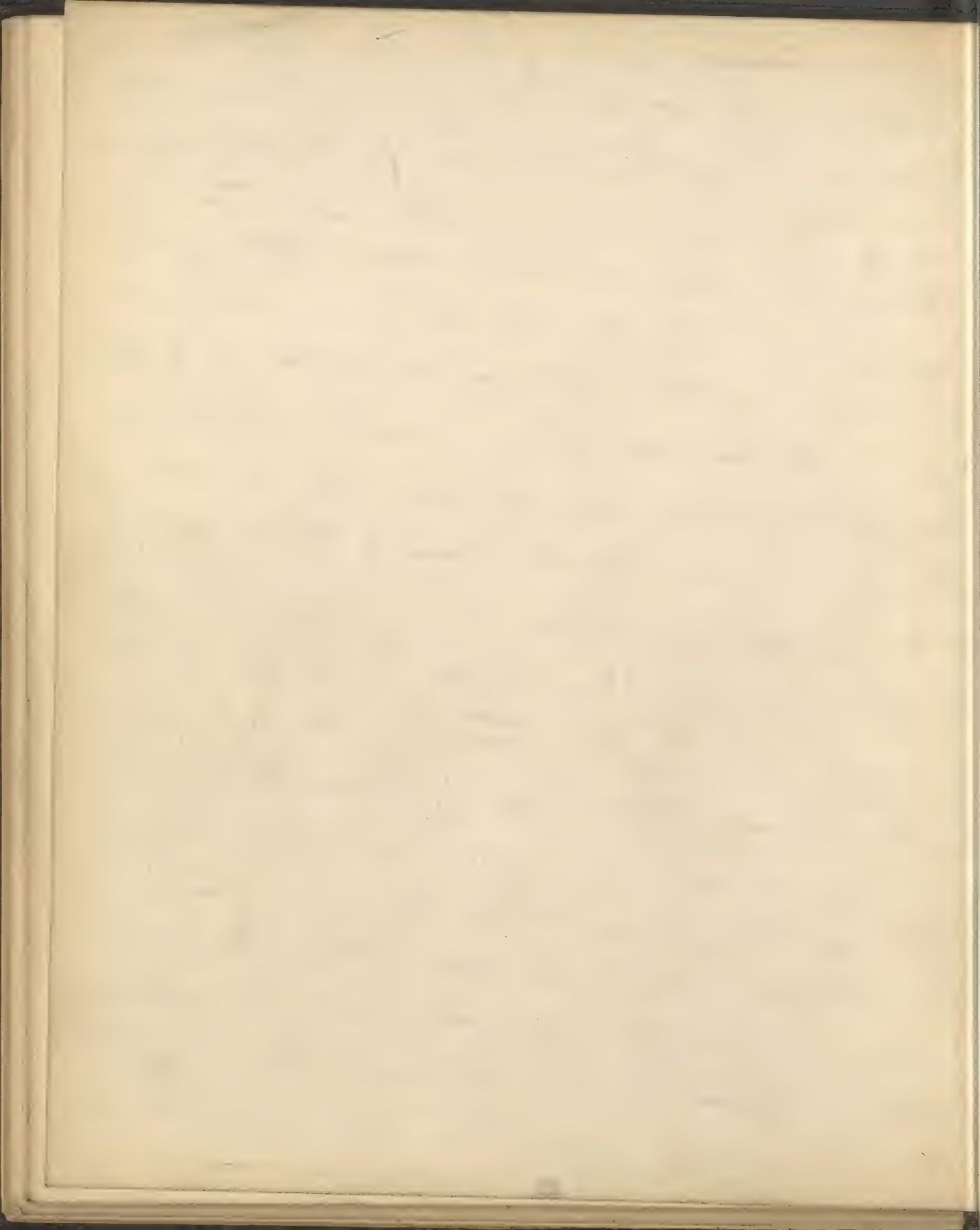
just as the name of John 1's wife.

as certainly Charles came to the

House in 1845.

Pantheria just appeared 1011

was put down ~~as~~ⁱⁿ the list of Roman Catholic Musicians, ³⁴
for which he was frequently summoned. But it is possible that
the ~~praises~~^{a friend in high places} of his reputation, saved him from more than admiration.
He was one of the most comprehensive composers of his time - for
the Roman Church service he composed Masses, Motets, Cantatas
Sacred Serbs. Some of those that were available were converted
into Anthems, & other Anthems he specially wrote for the Anglican
service. He was also conspicuous among the early composers
of secular Music - and not only wrote admirably
Madrigals, but also instrumental Music for the Virginals.
The famous ^{his} volume which has been so long known as Queen
Elizabeth's Virginal book (though it never belonged to her) contains
an enormous number ^{very} of ^{short} dance tunes, Variations, Arrangements
of Church Music, Fantasias set by William Byrd. Another
volume called "Lady Neville's Book" which still belongs
to the Neville family, has no less than 42 pieces by
him; & several are again met with in the book
known as the Parthenia, the first collection ever ~~published~~
of printed ⁱⁿ Virginal Music. Instrumental Music was of
course a very great distance behind Church Music at this period.



UTC

in fact it was altogether in its babyhood; but Byrd's examples stand high among ^{such} works of the time: & he already has hold of the ~~principle~~ ^{effect} of contrast to be obtained between one school dance movement and another, & makes good use of the variety in style between a Salvard & a Parva. It is difficult indeed to say in which department of art his work is most important. As an English Madrigal composer he was one of the first in the field - and then brings us to the consideration of the manner in which this branch of art came to be introduced in this country.

We have already taken notice of the growth of a taste for good music among the highest classes in the country, & the encouragement given by Henry VIII, who himself could sing readily at sight - Singing part Music was evidently one of the pleasures of the more cultivated classes; but the details of the progress of the early part of the movement are lost. Some secular works, apparently like the Chanson, Mordane of the Netherlands were printed by Wynken de Worde in 1530, along with some sacred compositions - and among these are

Note from Squire

The words are by Richard Edwards
Follower of the Queen Elizabeth Chapel Royal:
printed in the Paradise of Dainty Devises
an anthology of poems which he edited &
published in 1576. The name is found
in the MS collection written about 1546-1559
which belonged to Thomas Mathew, Master of St Paul's
School.

Festa died 1545.

Palentine lived till 1597

Manning not born till about 1560 - d. 1599.

Veeke 1551 - ~~1576~~ 1605.

Crowe 1560. 1609.

Some by Jago & a Farmer. Between that publication & the 2nd
regular beginning of the Madrigal movement there is one
important example of a high order of art which stands
alone. This is the celebrated little Madrigal known as
"In going to my lovesome bed". This work is attributed
to one Richard Edwards, who was born in 1523 in
Somerset, became a scholar of Corpus at Oxford in 1540
and was master of the children of the chapel Royal from
1563. He undoubtedly wrote the long poem, of which the
Madrigal is only the first verse. It appears probable
that the Minnie was also by him, & if so, ~~and he died~~
~~in 1566~~ it indicates a high standard of such art in
the Country 20 years before ^{any} examples appear in print.
Considering that this would make Edwards work comparable
with quite an early ~~handbook~~ ^{period} of the Italian school
before either Marenzio or Palestrina had given the world
their admirable examples, the style of it is very remarkable
indeed. One of the curious features of it is the similarity
of one of the imitative parts to a passage in one of Arcadell's
most famous Madrigals - by which it may have been inspired.

Whytorn, preface.

"The songs be of sundrie sortes,
that is to say, some long, some
short, some hard, some easie to be song,
and some between both: also some solemn,
and some pleasant or merry: so that according
to the skill of the singers (not being musicians) &
disposition or ~~state~~ desire of the heavens, they
may have good songs for their contemplation & liking."

Shortly after the ^{in 1571} followed the publication by day of a collection
of sacred & secular pieces by Thomas Whythorne for 3, 4 - 5 voices
and so the taste for this kind of growing - A collection called

Balms, sonnets & songs of Sadness & piety was published in
the famous year 1588, in which also was the first publication
of a secular piece by Byrde. But the collection which
sets a mark on the progress of choral music of the kind
was the collection of Madrigals published by Nicholas Yonge in
the same year - This collection was prefaced by a
dedicatory epistle which contains passage ~~which~~ which
throws so much light on the condition of the art at the time
that it is worth reading on its stand. He says
"Since I first began to keep house in this citie &c."

Excerpt - 5 in the book - C

This clearly points to a vigorous growth of the taste
for refined choral music of the Madrigal kind. &
this is strengthened by the rapidity with which collections
of such works by English composers succeeded one another
from this date till we come into the reign of James I.



In fact this notable year 1588 is the starting point of a rapid & successive publication of Musical works of a higher average value than anything published by English men at any other time. Next year Byrde brought at some more, & again more of his came at ~ 1590 in a ^{containing more Italian examples} collection published by Thomas Watrou (at the house of Este)

Summarize the nature & characteristics of the Madrigals.

Circumstances, being so great an influence upon its growth.

No great Court halls, ^{or great secular courts} in those days, - no organized

choirs for secular music - ~~or great~~ The best kinds

of secular music were for domestic use & were

sung by small sets of voices. The fact that they

were not meant for large organized performances caused

the composer to be highly alive to the individuality

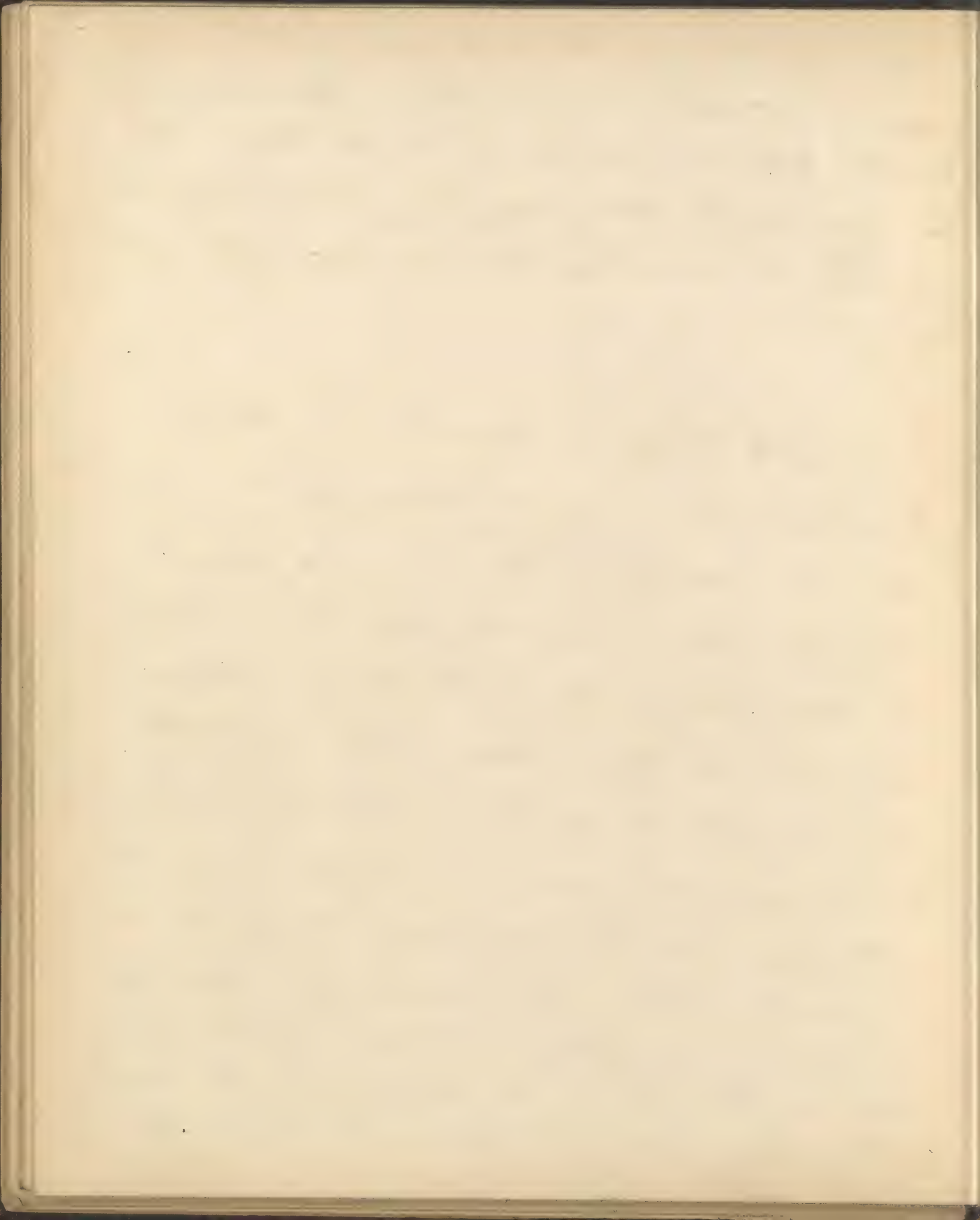
of the singer, & looked to amuse the performers as

much as the auditors. And endeavored to make them

as interesting to sing as to listen to. In the best

of these any part has its own expression while the whole

group are knit together by the ~~same~~ unity of the poem by an singing



Their ~~great~~ quiet & inward quality comes from 2 sources.
 The use of the modes, & the absence of dramatic element.
 The former was the sign of the ^{serious} artistic states of the medieval;
 by which the composer ^{feeling} endorsed by the feeling of the public
 was to recognize their responsibility to higher qualities of
 art.

The Dramatic element of music
 did not begin till about the year 1600. & it
 was partly the rapid rise of dramatic expression
 in the hands of Monteverdi &c. which killed the
 Medieval.

Medieval + Mode. details. all nominally
 on state keys. Interval, & its construction
 consisting of the acute intervals, set 2nd.

The use of the Medieval business
 is in another set of ~~hand~~ lecture.
 Early ~~English~~ secular Church Music in England
 (REM. Lecture 10 - 1211)



Unsupplied books

Unsupplied books

as in the case of other books
with the same title -

Unsupplied books -

The books, printed from 1840 to 1845

at the Cambridge University.

It is a book - The year - 1840

Cambridge. The year of publication - 1840

(Cambridge of 1840) -

The date of the book is 1840 -

Unsupplied books -

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The success of our English Madrigal school was so marked
 that it tended to throw other branches of the art which
 were cultivated at the same time into the shade. But
 the work done by Church Composers in the early days
 of Protestantism ^{in England} is also of a very high order of
 merit; and it was just while the Madrigal Movement
 was in full swing that the finest Church Music
 was produced; & Church Music also deteriorated
 at the ~~very~~ ^{very} time as the Madrigal began to die out;
 & ceased as a high order of art when the Madrigal
 form came to an end. Many of the best Madrigal
 writers were very successful in works for Church use.
 Of Byrd it may be ~~very~~ ^{indeed} said, that his highest
 achievements were among his church compositions; & might
 be well be expected from the serious ~~and vigorous~~ ^{and vigorous} turn
 of his mind. Nowley also excelled in Church Music
 as he did in every branch of Musical activity then known.

Forrest
and
I think
confuse

31
Among those who devoted their energies more particularly to
Church Music was Richard Tarnant; - his work, though
then in the name of St. is among the best of our English
polyphonic School. He was from 1564 to 1569 "Master
of the Children" (Choir boys) of ~~St. George's Chapel~~ and Organist
of St. George's Chapel at Windsor. From 1569 till his death
in 1580 he was "gentleman of the Chapel Royal". His
service in 3 parts is regarded by Musicians with great favour;
and his undoubted character derived from peculiar
use of the old modes - ^{His service in 3 parts is said to have been written to contain the earliest examples of this use.} His anthem an expression - The
familiar one "Lord for thy tender mercies sake"
generally attributed to him, is said to be by Hilton, whom
I have referred to in connection with "Daughters". It certainly
strikes me as being unlike what else I know of Tarnant.
There is one Mass of his in the C. C. Collection of
Masses - and that is the only one known of his.
Another very important representative of English Music was

John Bull

First
Graham
Professor of
Music

Chiefly
notable
as a
performer
on Organ
and Virginals.

Organist
of Antwerp
Cathedral

32
Dr. John Bull, who was born in Somerset about ~~1560~~ 1563.

He was apparently educated in the Chapel Royal in Queen Elizabeth's time under Blitheman; — became Organist of the Chapel Cathedral in 1584. Became a member of the Chapel Royal in 1585, (Organist in 1591;) In 1596 he was appointed ~~to~~ ^{doubtful} the first Professor of Music in Fresham College, at the recommendation of Queen Elizabeth.

Bull went abroad in ~~1598~~ 1601, and gained considerable reputation as an Organist. Later still he evidently held a post (almost the foremost) position among English Musicians. He played the Organ to James I (who had no great Musical taste); and in ~~1604~~ 1611 became the principal Musician in the service of Prince Henry, Charles's elder brother, who died in 1612. Later still he went abroad again and finally became Organist of Antwerp Cathedral in 1617 (following ^{Rumold} Waelhust). He died in 1628 and was buried in Antwerp Cathedral. The greatness of his reputation ~~was~~ in his own day was doubtless owing

John Bull

(continued)

an early

~~the~~ Vortices

Not much

Church

man

of his

his skill as a performer. He was for his time a virtuoso
both on the Organ & Virginals (or Harpsichord). He contributed
compositions for the latter instrument to various collections
I have mentioned — such as ^{the so-called San Elizabeth Virginal books.} the Paternoster. But the
musical value of these is hardly to be held as ~~that~~ ^{that of}
similar compositions of Byrd & others — though they were
much more difficult. He had in fact an instinct for
interesting passages which were chiefly effective as a result of their
evident difficulty. Though connected with the Church as
organist for the greater part of his life, he did not write
much ~~for~~ Church music for Church use, though he was
looked upon in his time as a marvellously skilful contrapuntist.
The one anthem by him is Byrd's Collection — "O Lord
my God I will exult thee" — is chiefly remarkable for the
alternation of short bits of ^{solo} "verse" and Chorus, of a
somewhat crude and stiff character, seeming to be an
anticipation of the ~~very imperfect~~ ^{very imperfect} Church School of the Restoration; though
it is not a devoid of serious feeling as the earliest experiment
of Charles the second's proteges.

Another famous ^{English} Musician who must not pass
unnoticed though he did nothing for English Church Music
was Pete Philpotts, who ^{was born late in the century} became an Organist of
the Romain Church and was Cantor of Bethune in
French Flanders. He spent some time in Italy -
his youth, - became Organist of the vicarage Chapel
of Archbishop Abbot, then organist of the Laas Cathedral.
He wrote a great number of excellent Motets &
Madrigals published abroad successively from 1591
till 1628: & some Organ Music which is
remarkably good for the time when it was written.
I believe the date of his birth & death are
not known.

Besin

Theorist and
composer.

Orlando

Gibbons

1583 - 1625

He wrote a ^{good} deal of the "Virginals" &
also ~~some~~ of Songs for stringed instruments,
called Fantaisies which were published in 1610, and
were the first Music printed in England for
England plates.

Of about the same time as Bull was Elmyr Beine, who had a
reputation as a theorist as well as a composer of Church Music.
~~His~~ The date of his birth is not known. He came from Wales &
became a pupil of Tallis. ^{Was Organist of Bristol Cathedral in 1589} - Became gentleman of the Chapel
Royal in ~~1605~~ 1605. Beine like Byrde kept his sympathy
for the old Church: unlike Byrde he suffered for it in
its being ~~an~~ ^{in 1637} ~~an~~ ^{he} was turned out of both the
Organistship of Bristol & also out of the Chapel Royal. The
~~left behind~~ produced a ^{in Byrde & Beine} ~~series~~ ^{some} ~~of~~ ^{Antiphons} which remain
in MS; and an Introduction to the Art of Musick in 1631.
It is not known when he died.

Of all these Musicians who came later in the great
Church period Orlando Gibbons was the greatest. His
work is the last ~~fine~~ ^{brilliant} flash of the expiring lamp of
the Polyphonic School. In composition for keyboard
instruments ^{he} ~~he~~ excelled all his fellow composers, in
breadth of style and character & force of idea. His
work in the Madrigal line, was equally strong & beautiful;
and in the line of Church Music he rose highest of all.

Orlando
filson
(continued)

~~In the~~ The serious quality of his mind found fitting occupation
in such a line, & it called out the best qualities of
his disposition. His work belongs essentially to the old
polyphonic school, & is in no way free from the taint of the
new homophonic school, that all his work rings true, & is
free from any sense of immaturity. His work known
service is far and away the best of that early
period - Full of noble passages fit to compare with
the best of the forefathers of the same school. While his
anthems, "Call to remembrance", "Almight - everlasting
God", "O deep your hands" and "Hosanna to the son of David"
are among the finest examples extant of their style. Vigorous,
dignified, and full of noble musical sentiment - a worthy
interpretation of the words to which they are set. He was
a voluminous composer, & left a very large quantity of
such music behind him. ~~It is worthy of note also~~
~~that besides the excellent~~ At the death of Jelliffe
the happiest period of English Musical history came

Notice the number of the card
in the index - 91 - one

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King Charles
+ 1644 - 1649 - Council of the
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C. is the book

to an end. The nation which had been so astonishingly
great and vigorous in Elizabeth's reign ~~but~~ ^{seemed to love it}
time under the reign of the Stuarts. And though the great
wave of Musical ^{activity} ~~activity~~ which rose in Tudor times, swept
onwards by the very ~~own~~ energy it had generated for into
the degenerate days of the Stuarts, it dwindled in general
healthiness, ~~a~~ ^{for} a good while before Charles had
come to know with his people, the strength of the Musical
movement was spent. The great civil war and the enormous
of the ^{later} fanatics are justly held responsible for a good deal
of harm done to the cause of English Church Music; but their
indictments against them is generally overdone. For long before
they came to power the great giants of the English school of polyphony
were ~~dead~~ dead - & there were none left ~~to~~ ^{even} to support
the upshot ~~the~~ standard, ^{even} of the lesser lights of the previous
generation. Moreover the new departure in Music which began
about the year 1600 in Italy, was bound to influence our English
Musicians. And even if the taste of Charles II had not been so
trivial and frivolous as it was, it would still have been inevitable for
English Musicians to undergo the same period of stunting & wandering in regions
of immature experiment, which was the lot of all European composers, before they found out how to
work artistically in the style of our modern harmonists.



